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New York.' I thought that would make a good subject. At first I had no idea of the composition nor of the particular episode which you see there. But I knew that to show the 'Streets of New York' I had to bring together all manner of poor dogs, 'puppy, mongrel, whelp, and cur of low degree,' and to contrast these with aristocratic dogs. At this stage it occurred to me that a group of beggars at a church door and of rich people passing in might be simulated by the dogs, and that in this way my picture might acquire a new and a deeper meaning.

"There I was! I then went about the streets; observed my dogs; got my groups and poses; then had the animals into the studio and painted my picture. You see, I have introduced a monkey among the poor dogs. That is because poverty brings us acquainted with strange bed-fellows, you know; and also to show, by the contrast with another species of animal, that all dogs are dogs, whether they be high or low. I do nothing without a purpose."

"What dogs do you prefer to paint, Mr. Beard?"

"I work in all sorts of dogs and other animals. No great preferences."

"Can you give an idea of how you produce the different textures of the coats of various sorts of dogs?"

"It would be very difficult to convey any useful idea in words. The pupil should sit behind a good painter and watch him work. Then he must observe textures for himself. Note the difference between the silky coat of the terrier and the felt-like coat of the bull-dog, and the fluffiness of the spaniel and the tender skin of the little puppy in the 'Streets of New York.' That is simply the result of observation and experiment; for I never had any teaching. But, then, I spent years in acquiring what I might have learned in months; and a few hours behind a good artist's chair, merely looking on while he was at work, would have saved me many hours of experiment."

"What is your ordinary palette?"

"Well, you must have white and black. Yellow is needed not only as a local color, but also to modify the grays produced by mixing black and white, which without it would be too bluish for ordinary use in painting the shadows of white objects. I use Roman ochre and yellow ochre. Venetian red is very useful in painting animals. I use vermilion sometimes as a local color in accessories, oftener in mixing aerial grays with cobalt and yellow. You may be sure that you can paint any kind of shadow with red, yellow, and blue, but the particular sort of pigments and the proportionate amount of each will vary more or less with every case. Burnt Sienna is also very useful in animal studies, and raw umber."

"How do you mix your tints?"

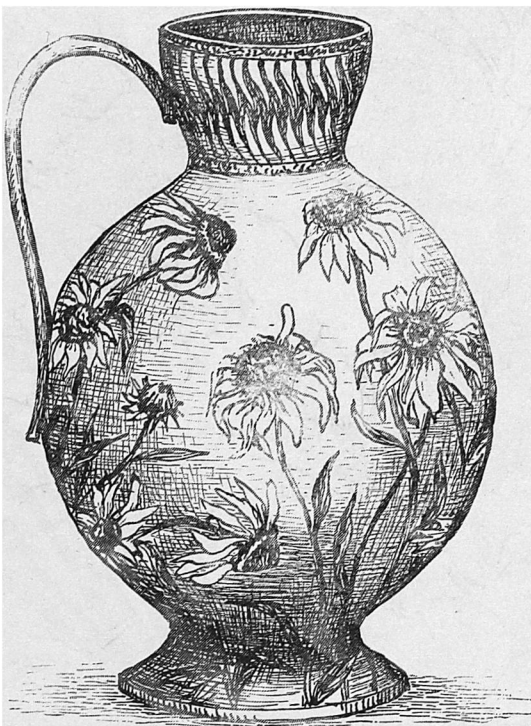
"I never lay out a palette of tints. I mix my tints as I need them. It is surprising to most beginners what a lot of different colors and different tints go to the painting of a subject which seems to them all one color, only lighter in some parts and darker in others. Take this liver-colored dog. A tyro would mix some liver-colored tint and use it in all parts, with the addition, simply, of black in the darks and white in the lights. The lights there, you see, are cool gray; they reflect the blue of the sky, and that gives the effect of the sheen of the animal's skin. And I have used in painting him Venetian red, burnt Sienna, raw umber, Rubens' madder and brown madder. People cannot understand why all these colors should be used to paint a liver-colored dog, unless they see the artist do it. But they cannot see the simplest things. Most people never see grays, merely because they are so common. I believe I have said before that puppies get their eyes open in nine days, and most men never."

"What would you say as regards backgrounds, Mr. Beard?"

"For the amateur, interiors are, of course, the easiest to manage. But there is nothing really easy about them. It is well to have a great many draperies and accessories

of all sorts lying around which will suggest backgrounds. But working in my fashion—that is, from a preconceived idea, it is one of the most difficult things in the world to get a fully suitable background. Take that picture of a King Charles. The red cushion and gray skirting board happened to be there; but that greenish curtain is simply the last of several experiments. Then I felt something was wanting to harmonize with the black and tan of the dog, and it would have to be some object appropriate in itself. A leather travelling bag happened to be lying about. I put it in, and, as you see, it fills the place very well, forming a perfect contrast with the greenish curtain and bringing the tones of the dog and the red cushion into harmony.

"By the way," Mr. Beard added, "I would advise



"GLEN VASE" DECORATION OF CONE-FLOWERS.

(FOR FULL-SIZE WORKING DRAWING, SEE SUPPLEMENT.)

amateurs to make separate studies of their backgrounds and accessories; for in these they have objects that will stand still for them, and the practice is excellent."

CAROLUS DURAN is thus described as seen at work on a model in the *atelier*: "He drew it on the canvas in charcoal, and had it fixed before beginning to paint, and the drawing of it was as interesting as the painting. Of all materials known to art, none enables skilful fingers to produce an effect more instantaneously than soft charcoal on a half-primed canvas. Darks of velvety depth may be obtained in the first moment, and modelled up with a finger-touch into the most delicate half-tones appreciable in the second. I confess that I, for one, expected to see a vivid presentment of the model leap into life on the canvas under—one may be permitted for once in a way to say—the Promethean touch of the master. But, no. As the drawing proceeded, and one began to grasp its meaning, it became obvious that he was reserving all effect for the painting, toward which this was the sternest preparation. With the care of a general who surveys the ground on which he is about to hazard battle, did Carolus place his masses and lines, rubbing out occasionally, making alterations, and holding up the stick of charcoal between his eye and the model to take measurements, as humbly as any tyro setting out his first drawing from the antique. When done the only remarkable thing about the drawing was its extraordinary precision; the lines were such as any one might trace had he the knack to persuade them to go exactly into their right places."

China Painting.

A ROUEN CIDER-JUG.

MODERN reproductions of old Rouen faience are very popular. The quaint cider-jug which serves as a frontispiece this month is an interesting example. As the clay of faience is coarse, and its enamel tends to change many colors, its decorations are necessarily without high finish or variety of tone. If those who are unaccustomed to working on anything except porcelain wish to substitute that for the faience, they must observe the restrictions imposed by the latter. Use the following colors: Deep blue, apple green, yellow—equal parts of jonquil and ochre. For all those parts which are to be light and prominent, use the mixture of yellow, varying it in strength to give shaded effects. Whether the royal figure in the medallion is copied, or something else is chosen, remember that all ideas of true local color must be sacrificed if the characteristics of faience are to be secured. The dark, retiring portions and the scroll work must be blue. Marginal ornaments, like those surrounding the medallion on the cider-jug, require the apple green shaded delicately with black green. The yellow, whether belonging to the light-tinted surfaces or to the finer brush markings, must be kept quite distinct. The blue and the green may be happily brought together as they are on the plumage of a peacock.

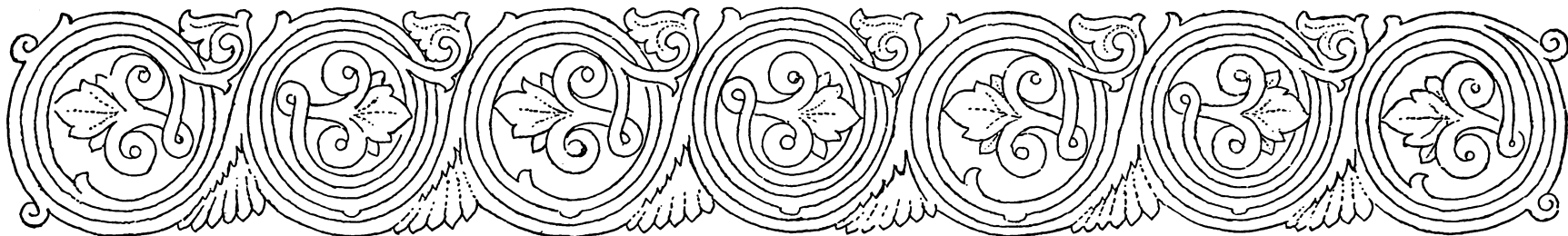
ROSE PLATE AND VASE DESIGNS.

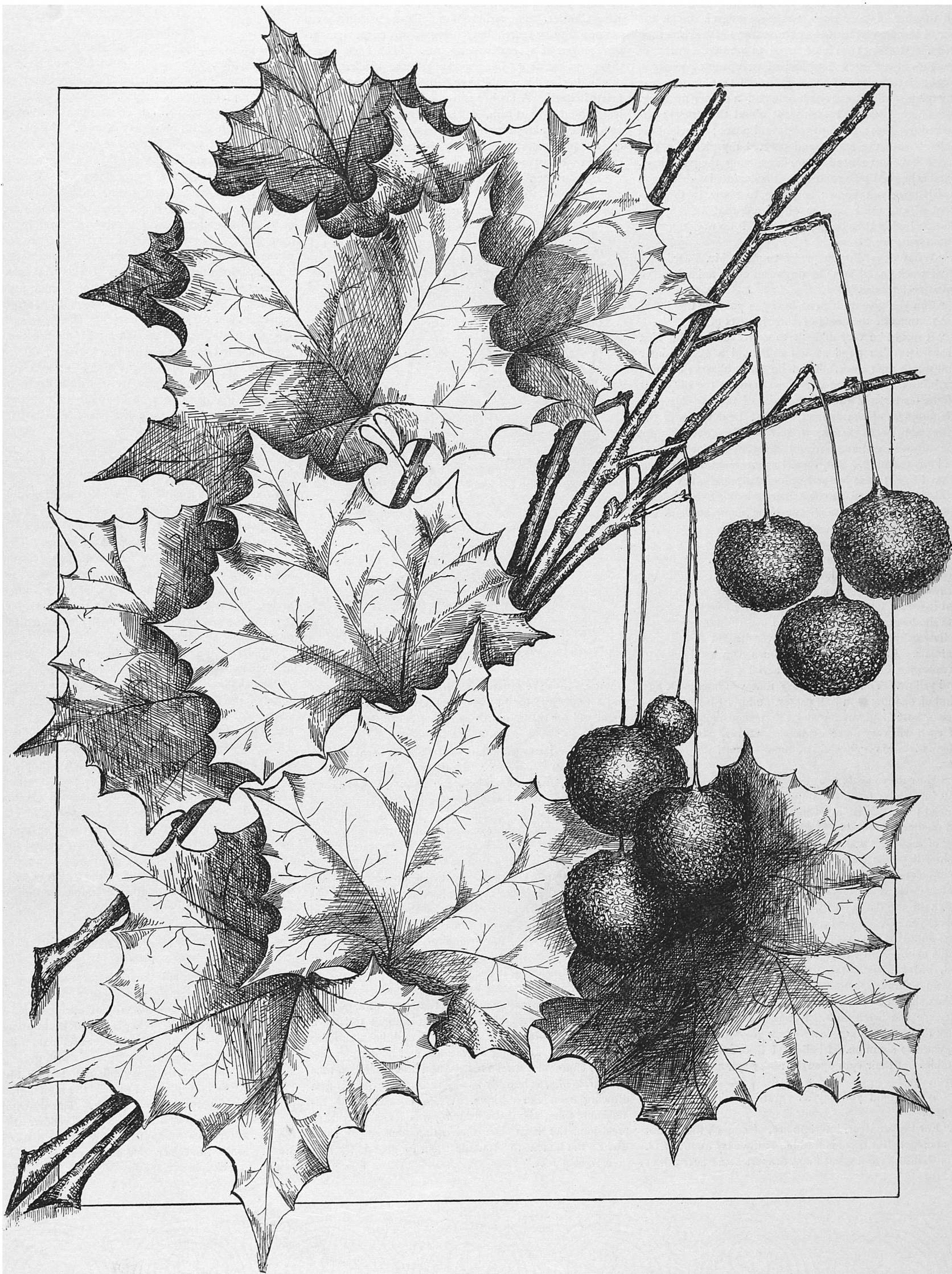
FOR the background of the rose plate (Supplement Plate No. 693) use a medium shade of blue gray, made with two parts of sky blue to one of ivory black. Blend this tint so that it is lighter toward the edges. The roses are delicate pink. Use for them light carmine A, shading with apple green and carmine mixed. Use grass green for the leaves and stems, shading with brown green. A little mixing yellow with the grass green will give the warmer greens, and a little blue added to green gives the cooler tones.

In painting the "glen vase" decoration of cone-flowers or "yellow daisies," use for the petal-like rays orange yellow, shading and outlining with brown green, or for some of the flowers silver yellow may be used. For the centre of the flower use red brown, adding black for shading. After the centre is painted the light circle which crowns it may be given with a few touches of yellow. For the stems add brown green to apple green. Add emerald green to this for the leaves. Outline with brown green; background, clouded brown green. For the border at the top of the vase use yellow or gold for the conventional rays against a background of dark green with a mottled stripe of dark red brown around the neck and top. Either gold or dark green may be used for the handle. The form illustrated is the "glen vase," ivory white ware, nine inches high. Of course the design may be readily applied to other shapes.

THE FISH PLATE DESIGN.

HAVING interrupted the series of twelve fish plates for the purpose of giving the platter and sauce-bowl, according to the wishes of many of our readers, we resume them this month, giving a design of minnows for the seventh of the set. Tint the entire plate a delicate blue green. Paint the drooping grasses with grass green, shading with brown green and red brown touches. Paint the fish blue gray. Leaving the high lights very bright will give them a silvery look. The fly-wings are gray and the body is black, the eyes yellow. Scratch out the water lines and put in a few darker ones of blue green. Make the upper half of the centre of the plate cloudy, to look like sky.





DESIGN FOR A HANGING-SHELF PANEL. BY BENN PITMAN.

PRACTICAL WOOD-CARVING AND DESIGNING.

VII.

ONE of the most useful and inexpensive articles of furniture—admitting, at the same time, of fine and varied decoration—is a set of hanging shelves, suitable for books, dining-room service or for bric-à-brac. It may be made in the simplest manner, as in Figure 1, and it admits of almost any degree of elaboration both in construction and decoration. Black walnut, cherry or oak may be used; if the latter wood, all the smooth surface should be stained with a little burnt umber or asphaltum varnish, which will give what the trade call "antique" finish. The carved parts should not be stained, but simply brushed over with raw linseed-oil.

A very simple form of construction is indicated in the illustration given herewith. The back consists of a frame; the upper and lower rails are made wide to afford prominent places for decoration. The centre of the frame consists of narrow three and one half inch vertical strips, tongued and grooved together, which are, of course, left undecorated.

A modification of these shelves—affording scope for further decoration—would be secured by framing panels in place of the vertical strips, which would present a space for striking decoration between the shelves. When used for bric-à-brac, and not for books, these spaces are

copies; that is, whether above or below the eye. If the square edge is not used it should be moulded, as in Figure 4, when *above* the eye, and like Figure 5 when *below* the eye. In every case the rail should be set back at least one quarter of an inch from the face of the shelf, and the edge of the shelf should be recessed a like distance from the front edge of the sides.

The edges of shelves should not be modelled, but carved with surface treatment when in a position to catch the dust.

The supporting rail may be left with a square face, as in Figures 2 and 3, or they may be moulded, as in Figures 4 and 5. In the latter case the execution of the carving requires more care, but the added effect is well worth the extra trouble.

Figure 6 shows a plan for the sides of hanging shelves of a more elaborate make. In this case the sides should not be less than one and one half inches in thickness. The position of the shelves is indicated by the dotted lines. The introduction of a pillar, to support the

top shelf, breaks the monotony of the sides and adds much to the effectiveness of the design, whether viewed from the side or front.

There is a point in the construction of hanging shelves which should not be overlooked: the cabinet-maker should invariably be directed to dovetail all the shelves into the sides.

The decoration of the sides should be selected with

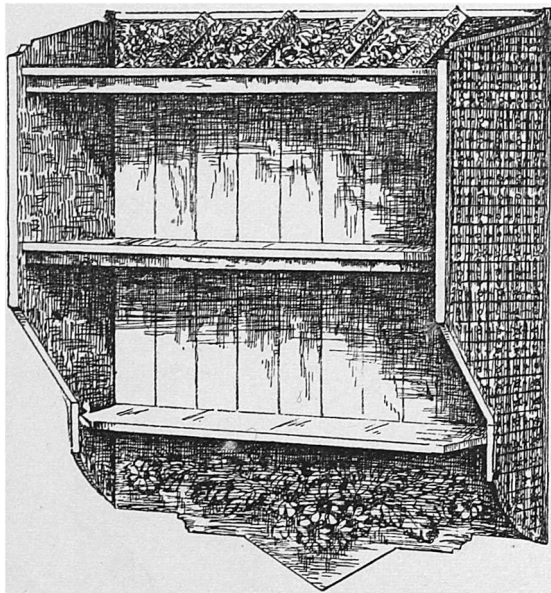


FIG. 1.

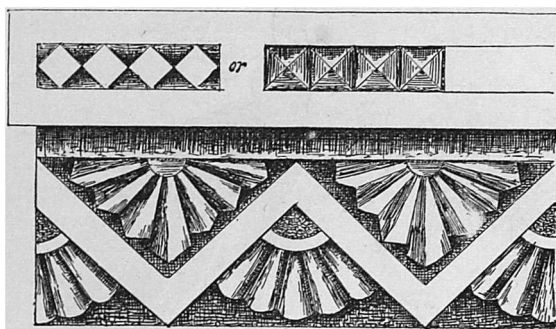


FIG. 2.

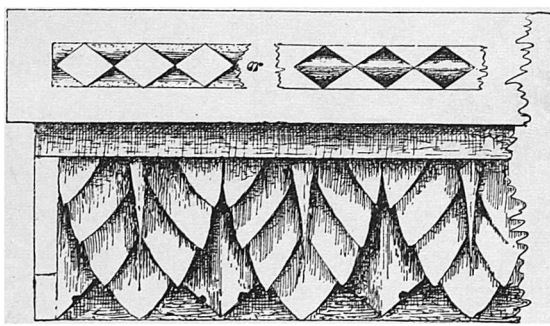


FIG. 3.

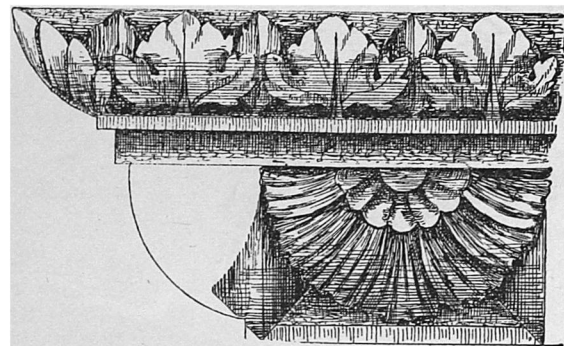


FIG. 4.

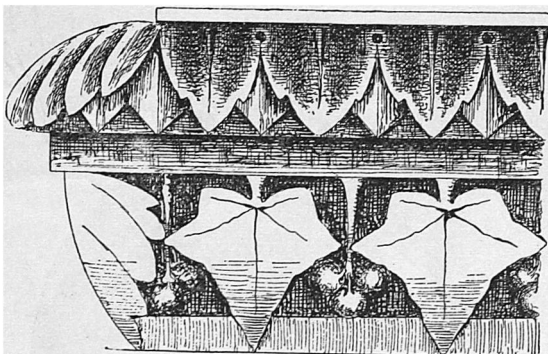


FIG. 5.

which, if properly decorated, greatly enhances the general effect. Figure 2 shows the decorative treatment of a square-edged shelf, with a one and one half inch supporting rail. A lozenge or square diamond, or a dog-tooth, is simple and appropriate decoration for a square-edge shelf. The rail admits of varied conventional decoration, as in Figures 2, 3, 4 and 5. The edge of the shelf should vary in form according to the position it oc-

cupies; that is, whether above or below the eye. If the square edge is not used it should be modelled, as in Figure 4, when *above* the eye, and like Figure 5 when *below* the eye. In every case the rail should be set back at least one quarter of an inch from the face of the shelf, and the edge of the shelf should be recessed a like distance from the front edge of the sides.

The design on the opposite page could be effectively used for one of the panels of the hanging shelves. Others of a similar character given in previous numbers of the magazine can be readily applied to the same purpose.

BENN PITMAN.

AMERICAN WOODS FOR FURNITURE.

THE great scarcity of black-walnut, which now ranks near mahogany in price, is not wholly a thing to lament, since it has brought the strong-grained light woods again into use. Carved oak in Jacobean chairs and cabinets begins once more to gather color, slowly and richly as a meerschaum clouds. Oak will stain like ebony; but let no art-lover of true taste countenance the practice of ebonyizing woods which are beautiful in their clear veining. The curled maple, valued in England, is next to the satinwood of the tropics in color and lustre; and the clear maple, boldly carved, may rank next to white holly, of which costly drawing-room suites are chiselled in Louis XVI. style.

In place of the choice which has existed so long between walnut, ebony, and expensive rosewood, a wealth of woods is now offered—not only curled maple and ash, but curled elm, with

figures and flakings like engine-turned or Persian patterns; hickory, which with its fine tough grain will carve and polish like ivory, and may justly rank as a precious wood, lasting for generations; and cherry, that aromatic domestic mahogany which is worth much better attention than it receives, both in shaping and polish. And not only cherry comes in use, but its kin of fruit-trees, tough and close of fibre and rich in polish, though few imagine an old fruit-tree fit for anything but indifferent firewood. Let such learn thrift before they burn value. An English carver thinks himself in luck if he can get the stump of an old apple-tree to season for brackets and high carving, for it works well and is charming in tone. For table-tops, and odd chairs, and choice pieces, let

the amateur joiner and carver go no farther afield than till he finds an old pippin or plum-tree ready for the axe. As for pear-wood, have we not been buying it stained long enough, and paying three prices for it as black-walnut? That is a stale trick of joinery. There, too, is beech from the Indiana levels which have been stripped of their walnut. Redwood, truest to the grain of any known wood, and California laurel, with a score of rich inlays from Pacific forests, are in millionaires' houses. While for paupers—of taste—what so cheering in its poverty as cottage wainscoting of red Canadian and yellow pine, with doors in clear wide panels of white Northern pine, its satiny surface tenderly lustrous? Suites of cottage furniture, after English designs, of pine finished in shellac, are at once inexpensive and in good taste.

S. D.

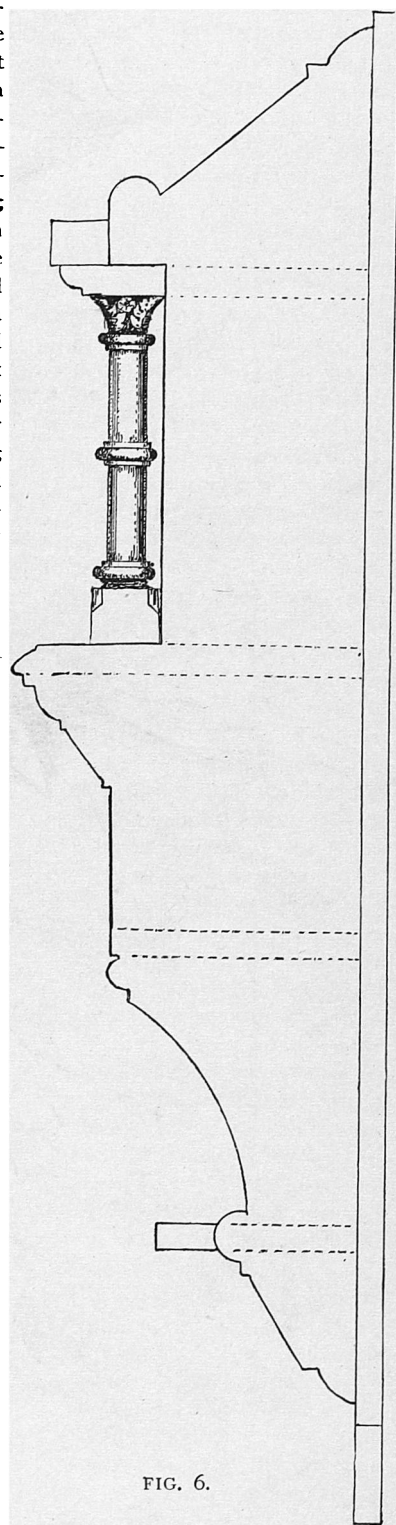


FIG. 6.